



**STREET SHEET IS READER SUPPORTED,
ADVERTISING FREE, AND AIMS TO LIFT UP THE VOICES
OF THOSE LIVING IN POVERTY IN SAN FRANCISCO.**

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Artwork by Devan Saunders.

What role do the arts play in gentrification and displacement? We share the perspectives of Kearny Street Workshop (KSW), an organization that uses art as a way to present, produce, and promote the work of the Asian Pacific American community, Hospitality House, which uses art as a revolutionary tool to fight for justice, artist and activist Leslie Dryer, known locally for her Air B&B sit-in and Google bus boycotts, and culture workers from LATU/SILA, who call on the arts community to stand in solidarity with neighborhoods being impacted and erased by the housing crisis. Lastly, we issue a call-to-action for institutions already involved in the conversation, to take a stand and make a commitment to equity and justice in their own work, both internally and in the community, and to examine the role of their programs and funds on gentrification and displacement in San Francisco.

FOR LGBTQ+ HOMELESS COMMUNITY, SHELTER SYSTEM CAN BE A NIGHTMARE

JAMIE ANDAN

The LGBTQ+ (Lesbian, Gay, Bisexual, Transgender, Queer, and other identifications) community faces various forms of discrimination everyday. Even in San Francisco, a city which many assume to be the most liberal, those who identify as LGBTQ+ are faced with homophobia, transphobia, and other forms of intolerance. On August 11, 2016, the San Francisco LGBT Center was attacked, as an individual proceeded to shout homophobic slurs and shatter the building’s glass exterior with a metal pipe. The incident shocked the Center’s staff, while also reminding the organization of the prevalence of hostile attitudes towards the LGBTQ+ community.

According to Rebecca Rolfe, the Executive Director of the Center, “the vast majority of LGBTQ people living in San Francisco have experienced at least one significant experience of violence: 81 percent of us have experienced harassment, 68 percent have been physically assaulted, and 48 percent have been sexually assaulted. Many in our community — including transgender people, people of color, and those experiencing poverty — face disproportionately higher levels of violence.” Knowing that LGBTQ+ individuals have experienced discrimination and have been targets of violent acts, one can only imagine how often homeless LGBTQ+ individuals are subjected to acts of aggression and bigotry on the streets, in shelters, and elsewhere.

According to the Homeless Point-In-Time Count and Survey (2017), there are currently 7,499 homeless individuals in San

Francisco. Although the city’s homeless population has decreased by 1 percent since 2015, the homeless LGBTQ+ population has increased by 1 percent. This increase is disproportionate to the 1 percent decrease in the city’s overall LGBTQ+ population. Currently, 15 percent of the city’s population identifies with the LGBTQ+ community. Thirty percent of the city’s homeless population identifies as LGBTQ+. 61 percent have been without a home for less than a year, which is a 4 percent increase from 2015 (57 percent). As stated in the same report, “While there are limited data on the number of [LGBTQ] individuals experiencing homelessness, available data suggest LGBTQ individuals experience homelessness at higher rates, especially those under the age of 25.”

To those who have not experienced homelessness, staying in a shelter may appear to be the best and safest option for those who are living on the streets. However, for many homeless folks, including homeless LGBTQ+ individuals, staying in a shelter can prove to be a daunting experience. In a San Francisco Chronicle article from 2015, Emily Green recounts of one of the many instances in which a LGBTQ+ individual has encountered hostility from others in shelters:

When Jayson Dowker moved to San Francisco a year and a half ago, he had no job and nowhere to live. His first night in a shelter underscored the challenges for him as a transgender man. A staff member

asked Dowker, loud enough for others to hear, “Oh, you’re trans?”

That night, Dowker woke up to people yelling and screaming and throwing water on him. Terrified, Dowker, 21, fled the shelter in the middle of the night.

ing and resources, the 24-bed shelter “Jazzie’s Place” is managed by Dolores Street Community Services (DSCS). Through the opening of Jazzie’s Place*, Wendy Phillips, DSCS’s Executive Director, strives to provide a safe shelter space for homeless



This type of shelter experience can be common for homeless LGBTQ+ individuals, leaving them with no other options for necessary resources and refuge.

In attempt to address hostilities that the homeless LGBTQ+ community faces on the streets and in shelters, the nation’s first LGBTQ adult emergency shelter was opened on June 17, 2015. Named after the late Jazzie Collins, a transgender woman and longtime advocate for LGBTQ+ hous-

LGBTQ+ individuals, ensuring that the shelter’s guests will be able to find acceptance and freely identify with their gender, sex, and/or sexual orientation.

While Jazzie’s Place is a huge step in the right direction, San Francisco still has its work cut out to create safer, dignified spaces for the homeless LGBTQ+ community. They can start by asking those in the community what can be done. ■

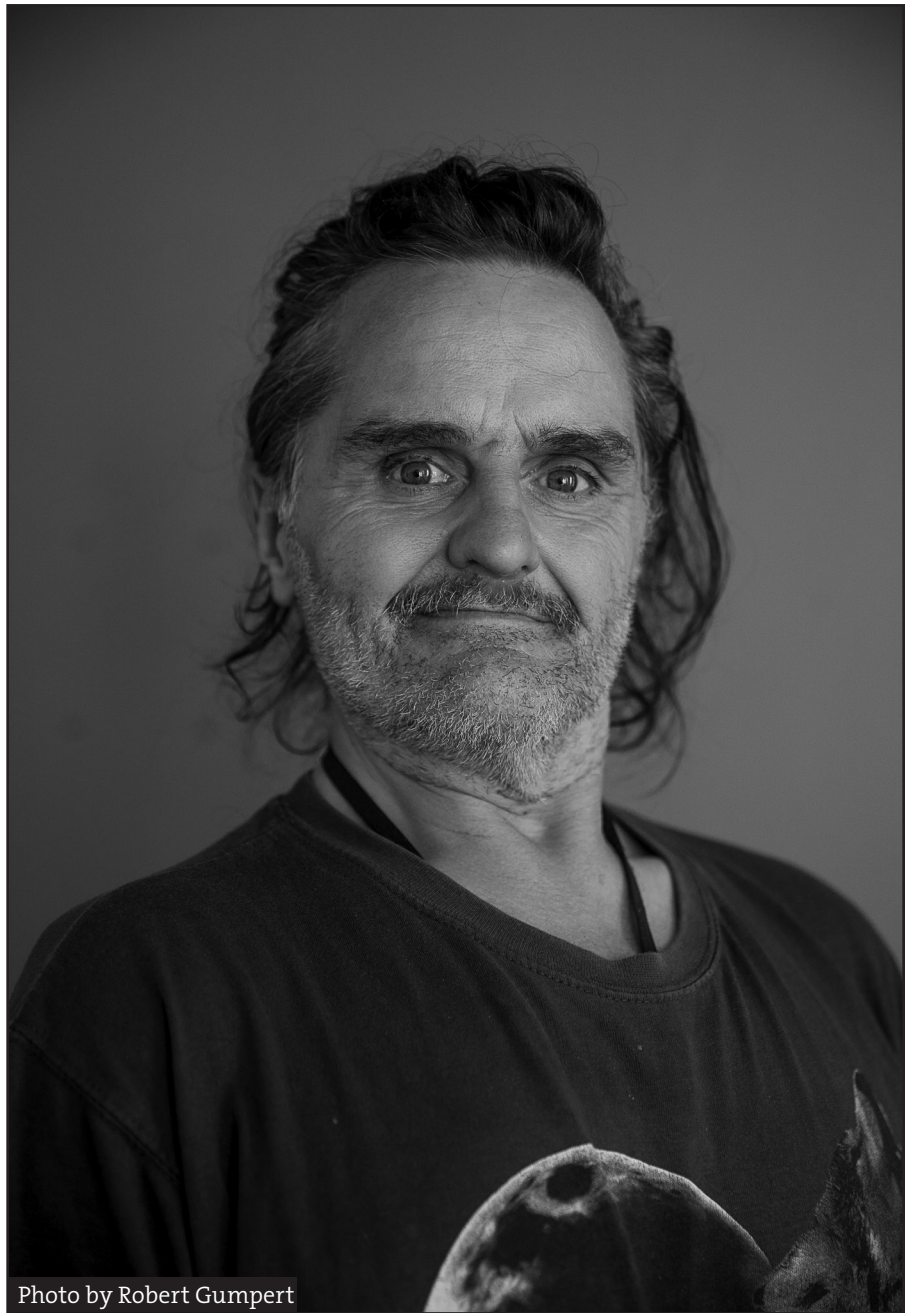


Photo by Robert Gumpert

VENDOR PROFILE: JEFFREY CHAMBERS

HAYLEY KAY

Jeffrey Chambers has been a vendor for the Street Sheet for the 16 years he has lived in San Francisco. It’s the only job he’s ever had here. He never really felt that he needed to do anything else. He lives with his wife in a townhouse on Treasure Island that they’ve had for nine years. Together they have three sons — ages 12, 13 and 15 — but they are living with their grandmother temporarily in Stockton. Before the townhouse, Jeffrey and his family lived temporarily at Hamilton Mercy shelter, so he really appreciates having a home now.

Despite living all the way out on Treasure Island, he still manages to come into the city every day to pick up a stack of Street Sheets. And rather than stay and try to sell them in the city, he returns to Treasure Island to sell them. He feels like it’s sort of his domain because nobody else sells the Street Sheet there. He talks to people and tells them about his kids and that his primary concern is keeping his family healthy and fed. This has become even more of a concern now that his wife has cancer. Jeffrey told me about a particularly special day selling the Street Sheet on Treasure Island where he was able to sell an entire bundle, which is 100 papers. He went home with \$300 that day and felt really good about it.

“I tell people I have three boys and that I’m out here trying to take care of my family, as well as myself,” he said. “I give people the truth and if they don’t like it I’m sorry but that’s all I’m gonna do is tell the truth.”

In addition to selling the paper to care for his family, he also genuinely cares about the issues that the paper covers. As someone who has experienced homelessness himself, he cares deeply about the rights of others and believes that it’s important to be aware of what people go through. I asked Jeffrey what kind of advice he would give to someone about staying off the streets.

“If you wanna stay off the streets, just take one day and go out there for one day and you would know what we go through there’s a lot of drama out there,” he said. “It’s crazy. If you just go with your heart, you’ll make your ends meet, and people will pick you up and help you get along with life, because a brain is a terrible thing to waste. So when you’re out there, you know you can waste it but you can’t.” ■

COALITION ON HOMELESSNESS

The STREET SHEET is a project of the Coalition on Homelessness. The Coalition on Homelessness organizes poor and homeless people to create permanent solutions to poverty while protecting the civil and human rights of those forced to remain on the streets.

Our organizing is based on extensive peer outreach, and the information gathered directly drives the Coalition's work. We do not bring our agenda to poor and homeless people: They bring their agenda to us. We then turn that agenda into powerful campaigns that are fleshed out at our work group meetings, where homeless people come together with their other community allies to win housing and human rights for all homeless and poor people.

WORKGROUP MEETINGS

AT 468 TURK STREET

HOUSING JUSTICE WORK GROUP Every Tuesday at noon

The Housing Justice Workgroup is working toward a San Francisco in which every human being can have and maintain decent, habitable, safe, and secure housing. This meeting is in English and Spanish and open to everyone!

HUMAN RIGHTS WORK GROUP Every Wednesday at 12:30 p.m.

The Human Rights Workgroup has been doing some serious heavy lifting on these issues: conducting direct research, outreach to people on the streets, running multiple campaigns, developing policy, staging direct actions, capturing media attention, and so much more. All those down for the cause are welcome to join!

To learn more about COH workgroup meetings, contact us at : 415-346-3740, or go at : www.cohsf.org

STREET SHEET STAFF

The Street Sheet is a publication of the Coalition on Homelessness. Some stories are collectively written, and some stories have individual authors. But whoever sets fingers to keyboard, all stories are formed by the collective work of dozens of volunteers, and our outreach to hundreds of homeless people.

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THE SFMTA EVICTIONS

The following is a public comment statement by Melodie, a woman who lives in her vehicle, in regards to SFMTA's Engineering hearing on Friday, August 4, 2017 regarding the establishment of new tow-away zones: Specifically, on the east side Jerrold Avenue between Barneveld and Bayshore and on the west side of Barneveld Avenue between McKinnon and Jerrold Avenues. The former would be no stopping anytime, while the latter would establish the tow-away zone between 10pm and 2am. While these may seem inconsequential to many, the hearing comes at a time as more and more families and individuals are forced to live in their cars—and there are less and less locations available in the city for people to park without being harassed by city officials. This industrial area is one of the last remaining areas in the city where people have been able to park their vehicles in peace. When there is no where else to go, courageous people like Melodie fight everyday to keep from being evicted from their homes—which often times may be a vehicle.

Sleep is a primary resource needed to make good decisions. Police and Meter Maids continue to strip us of our right to rest. Strip us of our resources to recover from our circumstances.

"Interrogators in every country know that total sleep deprivation is a form of torture" [Pat Hartman, House the Homeless]

If the No Sleeping in Vehicle Law were applied equally, then every infant, toddler, child asleep in their car seat would be subject to fines and arrest.

My mere existence is breaking the law. This law, these signs are telling me I don't have the right to exist.

Since these no-parking signs have been posted, I am thrust into parking where I am not safe. Nor is my vehicle safe.

garbage dumping,all around my vehicle
= loss of time energy cleaning up after them,
-broken into: stole battery, alternator, tools, over \$1000 worth of materials/ supplies to keep vehicle in working order]

I am treated by THE meter maid like a criminal, spoken to as if I am vermin. criminalized for the very crimes being perpetrated against me.

SFMTA allows its meter maids to terrorize me while insinuating it's for my own good, Allowing this mindset without education nor correction is appalling.

Tho it is my responsibility, I am not the CAUSE of homelessness.

[END:]
Again I ask SFMTA Board of Directors for a safe place to park.

Without your help/ support, I cannot overcome my circumstances. Thus I am a scapegoat of societal hypocrisy which demands I overcome my circumstances while striping [sic] me of every single resource required to do so.

Thank you so much for your time
Melodie

Bay View Community Meeting, Citizen, 2009
CCSF Evans Campus Student, 2009
N.E.R.T. Volunteer, 2011

S.C.R.A.P. Volunteer, 2011
San Francisco Folk Music Club, 1982
San Francisco Resident, 1978 ■



There are numerous signs throughout San Francisco that restrict parking, which has been increasing since 2009, limiting the space where people living in their vehicles can safely park without being towed, fined, or arrested.



KEARNY STREET WORKSHOP AT 45

What does it take for an arts organization to survive a major eviction? How can an arts community continue to thrive through precarious economic cycles and waves of displacement and gentrification? Kearny Street Workshop, now in its 45th year, may be the most powerful model we have.

Begun in 1972 in the I-Hotel, KSW in its many iterations has included a small press, gallery exhibitions, a jazz festival, writing classes, and more. Caught in the eviction of 1977, KSW was displaced along with two newspapers, a bookstore, and a gallery. As the nation's oldest multidisciplinary arts organization created by and for the Asian Pacific American community, KSW continues to serve the needs of artists in the Bay Area. The secret to their longevity? "KSW makes artists out of community members and community members out of artists."

Today KSW shares space with ARC Studios in SOMA, but their educational and performance offerings can be found throughout the city. This summer, in conjunction with the Asian Art Museum, KSW launched the Interdisciplinary Writers Lab, a three-month, master class for local writers of color. Fifteen up-and-coming authors are developing major new works to be published in a culminating anthology. APA-ture Arts Festival will celebrate its 15th anniversary this fall. The ground-breaking series features emerging voices alongside established artists showcasing work across genres.

"For fourteen seasons, the festival has sparked dialogue around contemporary social issues, especially those that affect Asian and/or Pacific Islander communities, and inspired collaboration between artists and community members toward social action." This year's theme is "unravel," asking what can be seen when the threads that connect us are untangled and examined? With an organizational legacy rooted in a tightly woven network of people, institutions, neighborhoods, and communities, KSW reflects the power of the ties that bind us.

For more info, contact Director Jason Bayani at jason@kearnystreet.org.



From the opening reception of Hospitality House's group show, Tiny-BOLD.

ART AGAINST DISPLACEMENT

Developers and speculators use the arts to rebrand neighborhoods and even whole cities as "creative" to lure capital and those accumulating it, which dramatically drives up rents and drives out low or no-income residents. Thus, an artist's role in gentrification and displacement needs to become one of active resistance to it.

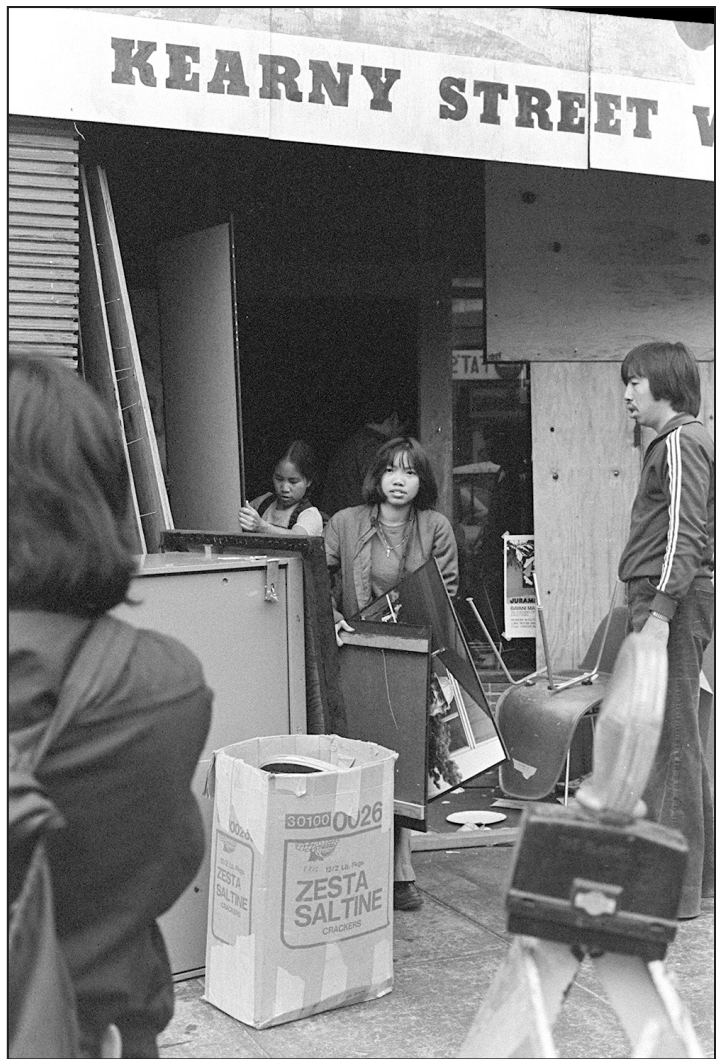
When San Francisco cultural institutions use developer dollars to produce public art and 'community prototyping' or 'placemaking events, they risk replacing everyday, non-curated public communing and increasing the policing of our common spaces. This additional control sets a new standard where neighbors who once played chess, music, or sold art without institutional sanctioning now have to get permission to use their own sidewalks. Since SF has more laws criminalizing homelessness than anywhere else in California, those in the Arts should do ample outreach to residents (with and without shelter) before trying to remake an existing place, and fight the increased police presence that may accompany their initiatives.

Cities are becoming whiter, more affluent and as author Jeff Chang notes, "re-segregated," yet most art institutions and artists supported by them aren't willing to have raw conversations about race, class and equity. They're still talking about 'activating public space' rather than actively resisting and refusing to benefit from our capitalist, white supremacist systems. Now more than ever, we need artists and cultural orgs to go beyond representing politics and dissent and ask how they can use their skills and access to halt the hemorrhaging of, violence against, and exploitation of our vulnerable populations.

The most effective cultural organizing work comes from within social movements and grassroots efforts led by marginalized communities. These are the "center[s] for the art of doing something about it." [1] I urge artists to join these fights for racial and economic justice and use their skills to help pursue rights to a roof and the city for black, brown, LGBTQ, disabled, low-income, and homeless residents who all need sanctuary

[1] YBCA advertising campaign language

Leslie Dreyer is Bay Area artist and anti-eviction organizer.



Silkscreen artist and former Executive Director for The Kearny Street Workshop Nancy Hom takes artwork out of the International Hotel a day after the hotel's tenants were evicted.

Photo by Nancy Wong.

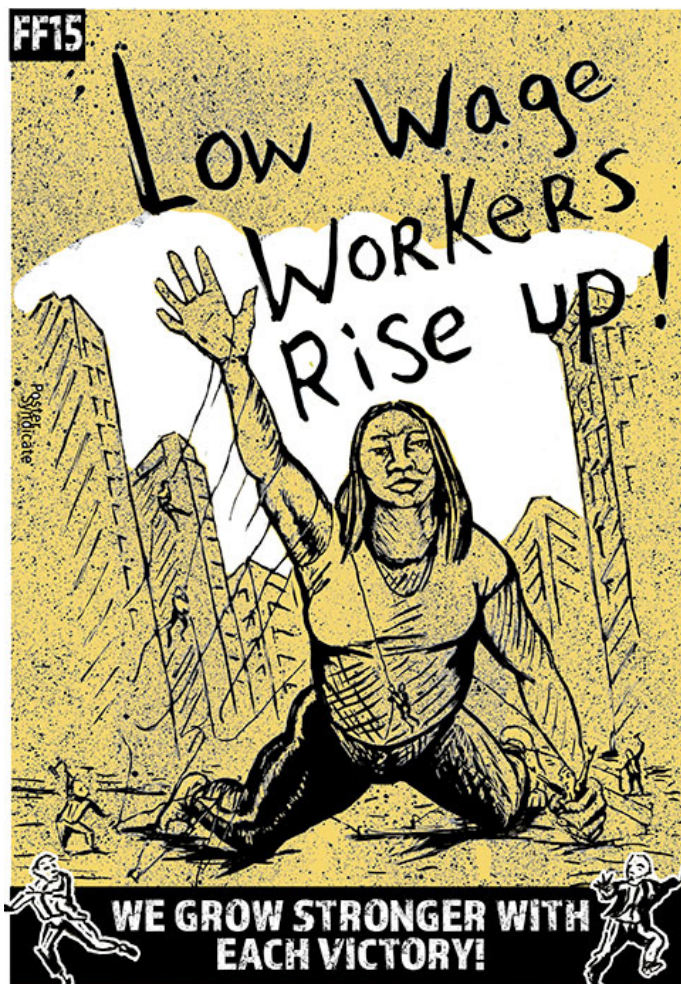
THIS IS OUR CITY TOO!

On August 18th, the Community Art Center at Hospitality House will debut *This Is Our City Too!*, a group show reflecting on the changing city of San Francisco. Recognizing that this has always been a city of change, artists ask, "At what cost is this current variation? How many more long-time residents, artists and diverse neighborhoods do we have to lose to displacement and gentrification? How many more families need to become homeless before we see more affordable housing?" This exhibition serves to lay claim that in spite of the winds of change, we're still here and *This is Our City Too!*

Hospitality House was founded in 1967, when the Tenderloin was experiencing an influx of LGBT youth flocking to the epicenter of the queer liberation movement. Despite the positive legacy it created, more than 3,000 of these youth found themselves living on the streets. Concerned residents in the Tenderloin partnered with the young people to form Hospitality House. By 1985, Hospitality House had developed into the multiple-program agency it is today. The demographic focus has shifted to meet changing needs of the community and now serves predominantly adult residents of the Sixth Street Corridor and Mid-Market neighborhoods struggling with homelessness, poverty, and other socioeconomic issues. Its programs include two Self-Help Centers, a Community Building Program, an Employment Resource Center, a Shelter and the Community Art Program.

Since 1969, the Community Arts Program has provided a free-of-charge fine arts studio for local artists who lack access to creative resources. Instruction, exhibition and sales opportunities are available while providing low-threshold, peer-based support in a safe space for artists to create, inspire and collaborate with one another. Every 6 weeks, work made in the studio is shared with the public and 100 percent of sales go to the artists.

For more info, contact Program Manager Janet Williams at jwilliams@hospitalityhouse.org.



Artists in Solidarity

Right: Street Sheet 25 years Shining Light, 2014, screenprint. Art Hazelwood in collaboration with Jos Sances.

Left: Low Wage Workers Rise Up!, 2016, screenprint. San Francisco Poster Syndicate.



Betty Marin, Heather M. O’Brien, and Christina Sanchez Juarez met through organizing work in Los Angeles. Their conversations began in a group called School of Echoes, which operates as an open listening process of community-based research, popular education, and organizing to generate experiments in political action. In 2015, the group joined with other tenants in struggle to form the Los Angeles Tenants Union / Sindicato de Inquilinos de Los Angeles. LATU/SILA is a membership-based, tenant-centered movement fighting for the human right to housing for all. The following are lessons that they learned through their organizing and pedagogical work, which they also shared in Hyperallergic this past June.

1 Becoming involved in housing struggles, especially if we are part of a more “desirable” gentrifying class, is crucial. While deciding to commit to that work is not necessarily easy, a first step can be to understand the history and context you are moving into. If we move to a new block it’s essential to go beyond learning about who already lives there. We have to choose to stand with neighbors who have different needs. While we realize that as artists we contribute to the first wave of gentrification, we can choose to support our neighbors by joining them in demanding housing justice, by protesting unfair rent hikes, lacking repairs, or businesses that don’t serve the needs of long-term residents.

2 As artists, we have to educate ourselves, especially considering that we might have racial, educational, or class privilege compared to our neighbors. We become part of the problem, another domino in the gentrification process, if we as renters don’t know our renters’ rights, or don’t take time to learn our rights and the reality of local conflicts. Abusive landlords operate on the notion that tenants do not know their rights. Learning our rights is the first step to building collective power.

3 It is imperative to understand the need to find other ways of dealing with conflict or safety issues besides calling the police, given who the police serve and who the police jail and kill with impunity. We all have a stake in how our neighborhoods are made safe for everyone, and can choose to do this work without criminalizing the poor and people of color. Most galleries represent a white supremacist capitalist system that is protected by the police. For instance, in the community of Boyle Heights, each time those fighting to hold the galleries accountable for their impact on displacement and gentrification in their neighborhood stage a demonstration, the galleries have called the police, and have even accused the protesters of hate crimes. These accusations paint the galleries as victims while disguising the fact that they are protected by the state.

4 As artists who participate in and support exhibitions, we must interrogate the spaces we choose to enter and work with. We must challenge what we do with our resources and privilege, on both a personal and a socio-political level. Consider for instance, if the spaces we support fail to ask questions about their structural impacts in a particular neighborhood — particularly if they are media-driven, contemporary art spaces. Regardless of their intentions (community engagement, bringing cultural programming to “underserved” populations, etc.) many art spaces ultimately serve as investment projects and property value boosterism for landlords, developers, and realtors. Is it worth supporting an art space when we know that it is currently contributing to or will contribute to someone losing their home?

5 We must choose between prioritizing our own individualistic artistic careers or prioritizing the dismantling of oppressive structures. There are no places without contradiction, nor places where we can be absolved of reinforcing oppressive structures. Instead, we must reorient our priorities so that we can be honest about what we are actually working towards. It takes time to learn how to point at a problem, yet too often we feel the work ends there. When it comes to art, there’s a certain cultural capital gained by criticizing capitalism, but it doesn’t necessarily mean that we are putting anything on the line to dismantle it. In

far too many instances, the violence of the status quo is actually protected, guarded, and upheld in smug, self-assured condescension by artists with careers to protect when those who seek to rattle the cage more vigorously violate liberal taboos like “tone” and “unity.” If we get involved in anti-oppression struggles, listen, and are aware of privilege and the differing crises that surround us, it’s difficult to see an individual art career as something worthwhile.

6 We must ask about the power of art spaces to decide who is included in the first place. This is a moment of extreme tokenism, one in which exhibition spaces co-opt political movements or artistic identities and pat themselves on the back for their diversification, for their “radical” inclusion. We see this in museums, where curators invite grassroots organizers to do educational outreach work. Doling out temporary visibility does not decentralize the white ruling class that presides over the art world, in the form of, let’s say, Wall Street bankers sitting on the board of a contemporary art museum. What is an art institution’s intent when they only temporarily feature a social movement in their space?

WELL THEN DO SOMETHING ABOUT IT!



From 2016-2017, Yerba Buena Center of the Arts (YBCA) convened a 30-person fellowship to address the question, “What does equity look like?” What quickly became apparent was that YBCA’s lack of equity lens, institutionalized within their culture, was a major barrier for the fellows to be able to move forward. With no formal structure with which to investigate the question together, the cohort worked through the challenges of developing individual and group projects in response. One such project asked YBCA to create an equity framework and provided an example, developed through community relationships with the San Francisco Human Rights Commission, Race Forward, and Animating Democracy. YBCA responded that they were unwilling to share a formal commitment to adopting an equity framework, now or in the future. We provide the equity framework here in hopes that you, the reader, will support YBCA in adopting these principles to examine the relationship between their programs, the community in which they reside, and the potential impact of their programming on gentrification and displacement.

+ We examine the policies, practices and procedures that create and contribute to the health, safety, economic welfare and environment of a community, including collecting data on structures, relationships, resources, and other determinants of equity. In the development of each project, we will ask:

- How have the artists and stakeholders explored the relationships of power, privilege, and cultural context within the process of making the work?
- How have the artists and stakeholders explored questions of credibility, authenticity, and integrity?
- How does the work reflect an enduring commitment to the community, practice, situation, locale, or issue/topic?
- How do the people affected by the work have agency to act on their own

behalf?
Is the work factually accurate where such accuracy is called for?
Have the artists and stakeholders considered what they might be taking away and what they can leave behind that is meaningful in a cultural context?

+ We build relationships with community that yield mutual benefit, recognizing the ways in which previous policies, practices, and investments have been insufficient in achieving equity. With community, we will examine the potential of programming to result in unintended outcomes, including gentrification and displacement.

+ We create opportunities to move people and ideas from the community upward through channels of power they have often been prevented from accessing, honoring the fact that community members have specialized knowledge on the way in which policies, practices, and investments have benefited and burdened their neighborhoods.

+ We cultivate collaboration to ensure that policies, practices, and investments that have not ended or otherwise reduced disparities are not replicated.

+We visualize equity successes and plan for how impacts will inform future work, aiming for transformational rather than transactional programs and projects. ■

This article of the Street Sheet was created by artists from SF and LA in collaboration with members of the Equity Cohort and partners at organizations and agencies across the Bay Area.

HOW ACCESSIBLE ARE FEMININE HYGIENE PRODUCTS IN SF?

SAFIYAH LAZKANI

The past couple of years have brought immense attention to the inaccessibility of feminine hygiene products in our country. In an effort to make these products more available for those who need it most, activists and legislators have fought to ban the tampon tax that many states still impose. A total of 12 states currently do not tax citizens for purchasing products like pads and tampons. To Assemblymember Cristina Garcia's despair, California is not one of them.

The states without a tampon tax include Illinois, New York, Massachusetts, Minnesota, Pennsylvania, New Jersey, Maryland, Oregon, Montana, New Hampshire, Delaware and Alaska. It is interesting to note that the last five of these states do not impose a state tax of any kind, so they did not have a tampon tax to begin with.

On February 13, 2017, Assemblymembers Garcia and Gonzalez Fletcher introduced Assembly Bill 479, which would have exempted menstrual products from sales tax and instead placed a tax on hard alcohol (which would not include beer and wine). Although a unanimous vote was achieved on this bill, along with Assembly Bill 1561 of a similar purpose, Governor Jerry Brown vetoed them both. A line from his veto letter reads, "As I said last year, tax breaks are the same as new spending."

Garcia has fought for many pieces of legislation to make these necessary products more accessible. Aside from AB 479 and AB 1561 pertaining to tax, she has also fought for free hygiene products in public schools that include students anywhere from sixth- to 12th grades and that meet the "40-percent pupil poverty threshold."

But an endeavor that is unique to San Francisco is its Shelter Standards of Care, which came out of the Shelter Monitoring Committee that arose in 2005. This committee plays a pivotal role in documenting and rectifying faulty behavior within shelters. According to Item 4 of the Shelter Standards of Care, feminine hygiene and incontinence supplies must be available to individuals living in shelters. A few women who accessed services from shelters were interviewed about their experiences with accessing hygiene supplies on their periods.

Obtaining these products is not all that difficult according to the women interviewed. When asked about where they obtain them, one woman answered: "I get them from A Woman's Place." Another woman mentioned places like St. Anthony's or Glide as places she can rely on for hygiene supplies.

Additionally, homeless service providers give their clientele access to hygiene products upon request. La Casa de las Madres can provide up to five hygiene items per visit to clients that access services regularly. Project Homeless Connect can also provide these supplies when requested.

An ongoing effort that echoes the same sense of community responsibility that has set off others like it is St.

Anthony's Sanitary Tsunami drive. The goal is to collect 1,000 items every year by March 8, which intentionally falls on International Women's Day. Community members are encouraged to either organize their own drive and send the products to St. Anthony's or donate money directly to St. Anthony's for the organization to purchase itself.

The accessibility of hygiene products speaks to San Francisco's progress in addressing a need of its female residents. However, the same homeless women who spoke positively of San Francisco for this reason criticize it for another.

Rita, a regular at A Woman's Place, states, "I come here [to shower] but sometimes it's not, you know, sometimes it's broken. I wish there were more places for women to shower."

She explains that there is limited access to the total of five showers, since two of them are reserved for families from 6 a.m. to 3 p.m. every day. In addition, one of the showers has been going off and on for a while. Given the average daily intake of 65 or more individuals using the facilities, it is no wonder that a problem like this arises.

Other places that the women shower at include Mission Neighborhood Resource Center and the mobile Lava Mae. For women who regularly access services from places like MNRC and A Woman's Place, showering is more accessible than it is for women in encampments. Often, accessing services means leaving their belongings, which can result in them being confiscated or stolen.

The good news is that there is not necessarily conclusive evidence suggesting that homeless women who cannot access showers or restrooms as frequently as their housed counterparts are more likely to suffer from urinary tract or yeast infections. However, showers can be helpful in relieving abdominal cramps and back pain, and general stress and tension that might accompany one's period.

The shortage of public restrooms and showers in San Francisco has been an ongoing issue that has yet to be resolved. The importance of these facilities does not need to be reiterated, and it is upon us to make it known that we will continue to work for this change until it is implemented.

What You Can Do To help:

1. If your neighborhood is short on public restrooms (and, most likely, it is) call the Department of Public Works and ask for more Pit Stops! If your neighborhood already has them, ask to extend the Pit Stop hours.
2. Educate others and speak out if somebody negatively comments on the way a homeless person looks, dresses or smells. Explain why we need more bathrooms and showers.
3. Sign St. Anthony's petition, which calls on the City to provide toilets, showers and garbage service. Find the petition at: bit.ly/SupportDignityForAll. ■



One of San Francisco's Lava Mae buses, where homeless people can take showers.



"Chop Shop" by Jim Beller takes aim at a bill proposed by Supervisor Sheehy which would outlaw open-air "chop shops" where bicycles are put together and sold. Both homeless and bike advocates have opposed the bill, citing it as an ineffective means of controlling bike theft as well as a bill that would target homeless people, who have no where else to repair bicycles but in the open air.

Jim Beller 7/28/2017

SB 185 PASSES, REDUCES BURDEN OF UNPAID FINES AND FEES

In 2014, San Francisco police issued over 11,000 quality of life citations under current California state law, according to a 2015 report by the Coalition on Homelessness. The report also stated that 62 percent of all citations went unpaid. These unpaid citations place a myriad of burdens upon poor people. Unpaid fines are sent to collections agencies, ruining credit scores and placing barriers on people searching for housing and employment. But until recently, unpaid fines led to the suspension of a person's drivers license. As of March, the California Department of Motor Vehicles reported that 488,000 people have had their licenses suspended due to unpaid tickets or for missing their scheduled court date.

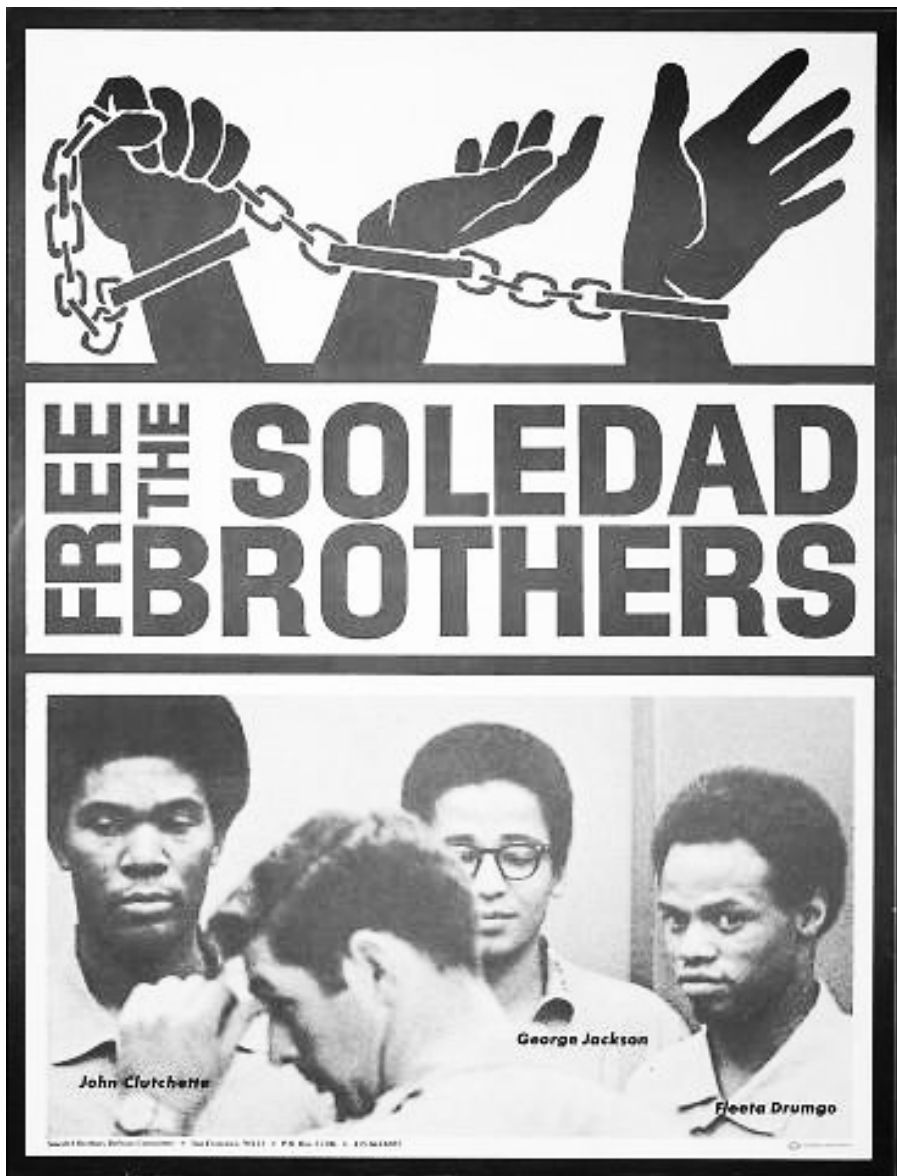
However, a recent bill signed into law looks to end many of these penalties for poor people: Senate Bill 185, authored by State Senator Bob Hertzberg (D-Van Nuys) and sponsored by a coalition of social justice groups including the Coalition on Homelessness, the Western Center on Law and Poverty, American Civil Liberties Union of California, and East Bay Community Law Center. The bill has two parts: clearing license suspensions and reducing the burden of fees by the court. The bill will end license suspensions in the case of unpaid fines in the state of California. Furthermore, the bill will seek to restore all previously suspended licenses, with the potential to impact almost a half-million people.

The bill would require the court to reduce the base fine and associated fees by 80 percent if the court establishes that the defendant is indigent, and to provide alternatives such as a payment plan option. The bill would require the court to use a payment calculator developed by the Judicial Council in order to determine a person's ability to pay. For persons not found to be indigent, the bill would require that the monthly payment not exceed 5 percent of the defendant's family monthly income. For folks found to be totally unable to pay, the bill would require that monthly payments be \$0 until their financial circumstances change, and the remaining amount owed to be discharged after 48 months.

According to the U.S. Federal Reserve, 46 percent of Americans don't have \$400 to pay for an emergency expense. Therefore, fines and fees pose a significant danger and hindrance to a large section of our society as a whole. Rather than incentivizing people to pay their citations or obey the law, punishing folks for not being able to pay forces people into a cycle of job loss and poverty. Suspending a person's license will not make them likely to pay, but make them unable to drive their children to school or hold down a job.

Governor Jerry Brown signed this bill last month along with several others in order to enact the state budget. ■

RESISTANCE: THE MEANING OF BLACK AUGUST



BILAL ALI

“Settle your quarrels, come together, understand the reality of our situation, understand that fascism is already here, that people are already dying who could be saved, that generations more will live poor butchered half-lives if you fail to act. Do what must be done; discover your humanity and your love in revolution.”
— George L. Jackson

Unlike the so-called Black History Month, a month that celebrates commercialism and a sanitized version of the history of decedents of the Afrikan holocaust, the month of Black August acknowledges the fallen comrades that die, sacrifice and struggle for the self-determination and liberation of the kkkaptive Black colony.

MEANING OF THE BLACK AUGUST

Black August originated in the California penal system to honor fallen Freedom Fighters, Jonathan Jackson, George Jackson, William Christmas, James McClain, and Khatari Gauden. Jonathan Jackson was gunned down outside the Marin County California courthouse on August 7, 1970 as he attempted to liberate three imprisoned Black Liberation Fighters: James McClain, William Christmas and Ruchell Magee. Ruchell Magee is the sole survivor of that armed liberation attempt. He is the former co-defendant of Angela Davis and has been locked down for 47 years, most of it in solitary confinement. George Jackson was assassinated by prison guards during a Black prison rebellion at San Quentin on August 21, 1971. Three prison guards were also killed during that rebellion and prison officials charged six Black and Latino prisoners with the death of those guards. These six

brothers became known as the San Quentin Six. Upon his release from 43 years in solitary confinement, San Quentin Six member Hugo Yogi Panell was murdered on the yard of New Folsom prison.

In the late 1970's the observance and practice of Black August left the prisons of California and began being practiced by Black/New Afrikan revolutionaries throughout the country. Members of the New Afrikan Independence Movement (NAIM) began practicing and spreading Black August during this period. The Malcolm X Grassroots Movement (MXGM) inherited knowledge and practice of Black August from its parent organization, the New Afrikan People's Organization (NAPO). MXGM through the Black August Collective (now defunct) began introducing the Hip-Hop community to Black August in the late 1990's after being inspired by New Afrikan political exile Nehanda Abiodun.

THE SIGNIFICANCE OF BLACK AUGUST

Traditionally, Black August is a time to study history, particularly our history in the North American Empire.

The first Afrikans were brought to Jamestown as slaves in August of 1619. Underground Railroad was started on August 2, 1850. The March on Washington occurred in August of 1963. Gabriel Prosser's 1800 slave rebellion occurred on August 30. Nat Turner planned and executed a slave rebellion that commenced on August 21, 1831. The Watts rebellions were in August of 1965.

On August 18, 1971 the Provisional Government of the Republic of New Afrika (RNA) was raided by Mississippi police and FBI agents.

The MOVE family was bombed by Philadelphia police on August 8, 1978.

Further, August is a time of birth. Dr. Mutulu Shakur (political prisoner and prisoner of war).

Pan-Africanist Black Nationalist Leader Marcus Garvey, Maroon Russell Shoatz (political prisoner) and Chicago BPP Chairman Fred Hampton were born in August. August is also a time of rebirth, W.E.B. Dubois died in Ghana on August 27, 1963.

The tradition of fasting during Black August teaches self-discipline. A conscious fast is in effect from 6:00 am to 8:00 pm. Some other personal sacrifice can be made as well. The sundown meal is traditionally shared whenever possible

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AUG 15, 2017

STREET
SHEET

among comrades. On August 31, a People's feast is held and the fast is broken. Black August fasting should serve as a constant reminder of the conditions our people have faced and still confront. Fasting is uncomfortable at times, but it is helpful to remember all those who have come and gone before us.

Black August exemplifies the need for the continuous struggle self-determination and resistance against amerikkka empire and how our fallen hero's and shero's, have paved the road to achieve and fulfilled our destinies. It is now up to us to build a vehicle to travel down that road. We will need to build a bus so everyone has a seat toward their liberation, and this bus will not have any back seats. Everyone will be riding upfront, even if we have to build this bus sideways!

LONG LIVE BLACK AUGUST!
VITA WA WATU! ■

what will they say about me when i'm gone?
will i be a peaceful innocent? wrong place wrong time? victim of circumstance?
or a casualty in the culture war who tempted death with his extreme views and political agitation?
will i have gotten what i deserved, at a stranger's hands? at the end of the pole on the hood of a car at knifepoint with a bullet in my back

consider this a will. i'll print it up on an index card and keep it in my pocket.
so if i die out there you'll know what to do.

if i die out there today
bury me in bloc
wrap me in the black flag
don't let them see my face
if i die out there today
keep my dead name off the news
make sure they use a good picture
put the right name on my grave
if i die out there today
don't ask the cops
why they didn't save me
don't ask the liberals
where they were
because you know damn well
if i die out there today
hold a molotov vigil
comrades remember me
as small
as scared
and trying not to be

if i die out there today
don't let them lie about what i died for.

— NEIL LAWRENCE

WRITING PROMPT

**WHAT DO YOU WISH PEOPLE
KNEW ABOUT YOU? (YOUR HERITAGE?
HOW YOU GREW UP? THE CHALLENGES
YOU FACE? YOUR DREAMS AND HOPES?)**

YOU CAN TRY STARTING WITH THE LINE

I WISH YOU KNEW_____

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ART AUCTION 2017

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Syndicate

Celebrate 30 Years of Struggle with
the COALITION ON HOMELESSNESS

@SOMArts Gallery
September 14th at 5:30pm
tickets available now: bit.ly/Art2Action17

ARTISTS: CALL FOR ART SUBMISSIONS!

WE ACCEPT 2D MEDIA, 3D MEDIA,
CRAFTWORK, AND ART BOOKS.

THE DROP-OFF DEADLINE IS THURSDAY, AUGUST 24.

For seventeen years, artists and advocates who are living and working at the intersection of art and social justice have been a pivotal source of support in keeping our grassroots nonprofit thriving. Funds raised at this event make possible the many victories we have obtained over the years.

By contributing, artists have aided in The Coalition's mission to create permanent solutions to poverty and homelessness while protecting the civil rights of those forced to remain on the streets. This year, the Coalition's organizing and advocacy work will focus on building political power within homeless encampments, decriminalizing homelessness, and fighting for housing subsidies through the city budget process. Auction proceeds also fund the printing of the Street Sheet, giving voice to San Francisco's impoverished people for decades.

We know artists are often underpaid, and their work undervalued. The Coalition wants to recognize the labor of working artists by offering a small 25% commission from the sale. For artists who have the capacity to support our work more fully, you can donate the sale of your piece in its entirety. This is also an excellent opportunity for artists to garner exposure for their work with over 300 attendees and a media campaign reaching thousands across the country.

As an additional thank you, all art donors will receive free admission to ArtAuction17, including food and drink. Come join us for live music, exciting raffle prizes, and the work of over 150 artists. Donations are tax-deductible as permitted by law. The Coalition on Homelessness is a 501(c)3 non-profit organization.

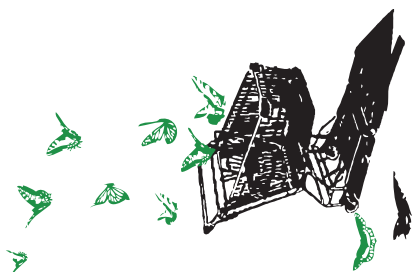
Your art can make a difference in the lives of San Francisco's homeless people. Funds raised by the auction account for a substantial portion of our annual budget. We depend on the support of artists like you to make it possible! Thank you for considering supporting us this year.

FOR MORE INFORMATION, CONTACT JILL AT
ARTAUCTIONCOH@GMAIL.COM OR (415) 346-3740 X 303

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		for months.	
Please list my name in the STREET SHEET as			
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\$25	\$50	\$75	\$100 \$150 \$200 Other \$
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